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ABSTRACT

Given the responsibility that was placed on school systems to develop and maintain Canadian culture through arts education, the faculty of education at the University of Regina (Saskatchewan), developed a program to prepare teachers to fill the variety of arts education roles. In the four-year undergraduate program, five arts disciplines are included: visual, music, dance, drama, and literary arts. All students in the program are required to enroll in a common first year in education. In years two, three, and four, the required education classes in each of the five arts disciplines follow a parallel structure. For example, in year two the focus is on curriculum development, in year three the students are introduced to teaching strategies and theories of instruction, and in year four the classes are addressed to critical feedback from the internship experience. Another unique component of the program is the requirement that all students from each of the disciplines enroll in the arts education seminar and three sequential aesthetic education classes. Students are also required to attend cultural events throughout the city. It is hoped that this newly established arts education program will produce graduates who will generate educational programs to alter traditional practices in arts education and therefore better meet the needs of the community.(HOD)

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TEACHER TRAINING IN DRAMA EDUCATION: A UNIQUE APPROACH

University Faculties of Education
have a mandate to initiate changes
in Teacher Education that directly
affect instruction in the field.

This paper will address the development
of an Arts Education Program designed
and implemented at the University of
Regina. Emphasis will be on the Drama
Education component of the Arts
Education Program.

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The past decade has been a time for evaluating and determining the quality of life in Canadian society. The arts are a manifestation of a society's cultural values and beliefs, and the current focus on the arts attests to their significance for Canadians. Commissions, studies, reports, at the federal and provincial levels, and the resulting increase in attention to the arts in the media, all testify to growing awareness of this significance. Educational institutions, the primary means of transmitting, maintaining, and promoting a cultural identity, have responsibility to provide appropriate direction for arts education in this climate of increasing public awareness.

At the federal level, (Federal Cultural Policy Review Committee, 1982) cultural policy is viewed as inseparable from educational policy, and sees the school as the institution that will guarantee that the arts continue to be a significant manifestation of culture.

Provincial reports on fine arts recognize the importance of educational institutions in the promotion of cultural identity and in the development of arts. In 1975, the Minister of Education of the Government of Saskatchewan appointed an advisory committee to investigate and report on the status of arts education in the province. An interim report (1978) proposed the development of a rationale for arts education. The Fine Arts in Education report released in May, 1981 by the Honourable Doug McArthur emphasized the contribution that the arts can make through education.

Given the responsibility that is placed on the school system to develop and maintain our culture through arts education, it is logical that teacher training in arts education receive high priority. Therefore the Faculty of Education, University of Regina, is providing leadership in developing a program to prepare teachers to fill the variety of roles in arts education,

so that schools and other institutions can play their proper part in responding to the cultural needs and aspirations of society. The following statement, as developed by Caron and Yakel (1982), forms the philosophic basis of the new arts education program at the University of Regina:

Aesthetic experience is a phenomenon that has enjoyed intensive consideration by aestheticians, philosophers, and more recently psychologists and educators.

Aesthetic sensitivity assumes the human potential to respond to cognitive meanings and expressive values in the arts. Therefore it is essential to identify and nurture the aspect of personality concerned with aesthetic behavior.

Education is concerned with shaping behaviors. Traditionally in arts education the focus has been primarily on nurturing the personal performance behaviors in individuals. Employing only this approach promotes the master-apprenticeship model which is antithetical to the general goals of education. The master-apprenticeship model exemplifies the performance aspect of behavior to the exclusion of the human capacity to respond to the aesthetic experience.

To expand the human potential for aesthetic experience, it is essential to promote the responsive capabilities of individuals. Unlike the traditional model, this approach to aesthetic education would attend to all dimensions of human aesthetic behavior. (p. 2).

In this new four year undergraduate program, five arts disciplines are included. The five areas are visual, music, dance, drama, and literary arts. Figure 1 provides an outline of the Drama Education component of the five-strand arts education program.

As figure 1 indicates all students in the Arts Education program are required to enroll in a common first year in the Faculty of Education. This unique aspect of the program is an obvious departure from first year requirements of more traditional programs.

In years two, three, and four, the required education classes in each of the five arts disciplines follow a parallel structure. For example, Drama Education classes in year two focus on curriculum development. The Drama Education class in year three is designed to introduce teaching strategies and theories of instruction. Year four Drama Education classes are addressed to critical feedback from the internship experience; developing a workshop

DRAMA EDUCATION PROGRAM

YEAR I

(1)	(2)
Drama Education 190 (3)	Drama Education 290 (2)
Visual Education 190 (3)	Visual Education 290 (2)
Music Education 190 (3)	Music Education 290 (2)
Dance Education 190 (3)	Literary Education 290 (2)
Literary Education 190 (4)	Dance Education 290 (2)
Arts Education Seminar	Aesthetic Education 290 (2)
	EDGEN 126 (4)

Pre-Internship Year

YEAR II

(3)	(4)
Drama Education 291 (4)	Drama Education 292 (4)
EDPSY. 206 (4)	Aesthetic Education 390 (1)
*A/S/O (4)	*A/S/O (4)
*A/S/O (4)	*A/S/O (4)
EDGEN 226 (Elementary Practicum)	EDGEN 226 (3)
*****	(Secondary Practicum)

YEAR III

(5)	(6)
Drama Education 390 (4)	
*A/S/O (4)	** INTERNSHIP (16)
*A/S/O (4)	
*A/S/O (4)	

YEAR IV

(7)	(8)
Drama Education 490 (4)	Drama Education 491 (4)
Senior Education (EDFDN/ EDADM) (4)	Aesthetic Education 490 (4)
*A/S/O (4)	One of EDFDN, EDADM, or Approved Elective (4)
*A/S/O (4)	*A/S/O (4)
*****	*****

***** — Practica

* A/S/O — Arts and Science, or other Classes.

** — Semesters 6 and 7 are interchangeable

FIGURE 1

4.

format and presentations to peers in the field; and developing administrative and political astuteness for the purpose of initiating and implementing arts programs to meet the needs of the schools and communities.

Another unique component of this Program is the requirement that all students from each of the disciplines must enroll in the arts education seminar and the three sequential aesthetic education classes. The weekly seminar in semester one provides a forum to introduce the students to arts organizations that are common throughout the province; the role of the Department of Education in policy and planning for arts education; and a variety of guest lecturers representing agencies related to arts education such as galleries, city recreation, and hospitals. Students are also required to attend cultural events throughout the city. These events form a common basis for discussion in the seminar.

The pattern for the three aesthetic education classes is developmental. The first class deals with theories of aesthetic education. In year two students become involved in the design and creation of instructional materials and events. The final class provides the opportunity to field test and apply concepts and materials through workshops, video productions, and formal presentations.

The general education aspects of the program were already well established on the Regina campus prior to the development of the arts education program. The emphasis in general education is the sequential development of professional growth for the teacher in training. Modifications of this structure have been adapted for the arts education students. In year one, the students take an introductory course in general education. The practical aspect of this class requires students to attend seven half days in the school settings for directed observational assignments.

The general education requirement in the second year is directed towards the development of skills and strategies of teaching which occurs in both semesters. For practical application, the students spend one day a week in the schools. In semester one, the students are assigned to elementary classrooms, and to secondary schools in semester two.

In the internship semester the students have options for various experiences. They may choose a maximum of two practicum sites, one of which must be either an elementary or secondary school. Alternative settings such as libraries, galleries, museums, hospitals or community centres, may be chosen by students as part of their internship experience.

Post internship practica in year four are linked directly to specific classes related to the students' discipline.

In summary, the newly established Arts Education Program at the University of Regina will produce graduates who will generate educational programs to alter traditional practices in arts education and therefore better meet the needs of the community. As Kathryn Bloom (1970) states about current educational practices in Arts Education:

"We must...acknowledge...that we are doing only part of the job and only for a minority of students [performance based]. What, then, should we be doing about the other eighty per cent? How can we provide the knowledge and understanding that any individual needs to make aesthetic choices...for the rest of his life?" (pp. 90, 91)

Drama educators from this program will be viewed as having a significant role as the change agents in bringing about a new direction for more comprehensive arts education.

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